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Michael Davison, trumpet, and Anne Lewis, piano, with Michael Lisicky, piano

Department of Music, University of Richmond

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GEORGE M. MODLIN
CENTER FOR THE ARTS
at the University of Richmond



CAMP CONCERT HALL
BOOKER HALL OF MUSIC

SUNDAY, FEBRUARY 23, 1997, 8:00 PM

Michael Davison, *trumpet*
Anne Lewis, *piano*

with
Michael Lisicky, *oboe*

Program

Wachet auf, ruft uns die Stimme
(Sleepers, wake! A voice is calling)

Johann Sebastian Bach
(1685 - 1750)

Concerto

Andante maestoso
Allegro energico
Meno mosso
Allegro con brio

Alexander Arutunian
(b. 1920)

Rhapsody in Blue

George Gershwin
(1898 - 1937)
(arr. Dokschtzer)

• *Intermission* •

Sonatina no. 62
Sonatina no. 63

Michael Lisicky, oboe

Johann Pezel
(1639-1694)

Night Sun Journey

Meg Bowles
(b. 1957)

La Mandolinata

Herman Bellstedt
(1858 - 1926)

Program Notes

Wachet auf, ruft uns die Stimme, composed by Bach in 1731, is based on a hymn by Phillip Nicolai (1556 - 1608). Originally movement IV from Bach's Cantata no. 140, *Wachet auf* was the only movement published during his lifetime. Bach develops a contrapuntal texture between the countermelody and Nicolai's choral melody creating a two-dimensional effect with the embedding of the hymn melody, phrase by phrase, into another musical organism that has its own logic but different phraseology. The listener will agree that even without the chorale melody, this would be a beautiful and complete musical offering. In Dr. Davison's adaptation of this work, he has attempted to match the simplicity of the arrangement with the lucidity of the hymn text:

Zion hears the watchmen singing
for joy her very heart is
springing,
she wakes, arises hastily.
From heaven comes her friend
resplendent,
sturdy in grace, mighty in truth,
her light shines bright, her
star ascends.
Now come, you worthy crown,
Lord Jesus, God's own Son,
Hosanna!
We follow all
to the joyful hall
and share in the Lord's supper.

The Armenian composer Alexander Arutunian crafted his Trumpet Concerto in 1950 to combine the fast-slow-fast structure of the baroque concertos with the one-movement conception of 20th-century composers. Arutunian produces a palatable, romantic, one-movement piece, seasoned with Armenian folk music.

Along with Gunther Schuller and John Alden Carpenter, George Gershwin aimed for a synthesis of jazz and traditional Western music. Russian trumpet virtuoso Timofei Dokschitzer has arranged Gershwin's *Rhapsody in Blue* (1924), originally a concert piece for piano and orchestra, for trumpet and piano. Played in celebration of Black History Month, this work has helped standardize the jazz language in the concert halls of the world.

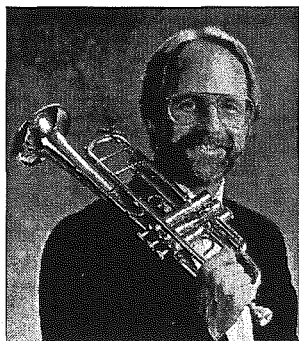
Night Sun Journey, composed in 1996 for trumpeter David Bilger, is a well-conceived work employing the romantic possibilities of the trumpet and the tonal possibilities of electronic music. Meg Bowles has had a multifaceted career: musician, composer, banker and psychologist. Presently, she resides in New Fairfield, Connecticut, where she has a shamanic counseling and dreamwork practice. Ms. Bowles has prepared a CD for Dr. Davison which provides a "dream-like" accompaniment in which at times it is difficult to discern between the live sounds of the trumpet and the electronic sounds of the CD. Performing the piece in darkness, with only a stand light, brings attention to the fluid and relaxed ambiance of this one-movement work.

Sonatas no. 62 and 63 are from a collection of Pezel's compositions entitled *Bicinia Variorum Instrumentum*, originally published in Leipzig in 1675. These middle-Baroque duets were originally for two cornetti or clarini, and are characteristic of the German *Turmsonaten* ("tower sonatas"), which were played in towers of town halls and churches by "town pipers" at appointed hours.

Herman Bellstedt immigrated to the United States with his family in 1872.

He was cornet soloist with many bands including the Concium Reed Band, the Gilmore Band and the Sousa Band. While with Sousa, he alternated as cornet soloist with Herbert L. Clarke and Walter Rogers. In 1913 he became professor of wind instruments at the Cincinnati Conservatory. Bellstedt composed works for piano, violin, orchestra and band, and is best known for his cornet solos *La Mandolinata* and *Napoli*. *La Mandolinata* is in a typical cornet solo form: theme and variations, interspersed with cadential flourishes. (Notes by Mike Davison)

About the Performers



Dr. Michael Davison leads a multifaceted life of performing and teaching. After receiving degrees from the Eastman School of Music, the University of Wisconsin-Whitewater and the University of Wisconsin-Madison, he has performed and taught all over the world. As a performer he has given recitals (both jazz and classical) in many parts of the United States (including St. Thomas Church in New York City), France, The Netherlands, Spain and South Africa. He has also performed with many symphony orchestras and chamber groups, including the Wisconsin Symphony Orchestra, Rochester

Philharmonic Orchestra, the Brass Band of Battle Creek and the Whitewater and Wisconsin Brass Quintets. He has performed for Pope John Paul II, and for George Leonard Carey, the Archbishop of Canterbury, and in May will give a solo recital at St. Patrick's Cathedral in New York City. He has also performed as an extra with the Empire and Canadian Brass Quintets. Dr. Davison is also active in the jazz and commercial genre, where he has performed with Michael Brecker, Curtis Fuller, Aretha Franklin, The Temptations and the Four Tops. He has recorded four jazz CDs and one classical CD entitled 'Fenster,' which got a rave review from the *International Trumpet Guild Journal*. Dr. Davison was picked by trumpet legend Randy Brecker to do his transcribing, and has released the first volume of transcriptions with Hal Leonard Publishing Co. He has authored articles for *Downbeat* magazine, the *Jazz Educators Journal*, and the *International Trumpet Guild Journal* and holds a standing contract with Advance Music Co. to publish at least two jazz combo charts per year. To date, he has published seven. As a teacher, Dr. Davison began the jazz program at the University of Richmond in 1986 and in 1995 the UR jazz ensemble was the featured jazz group at the Virginia Music Educators Conference at The Homestead. Mike has taught at the international jazz school, AIMRA, in Lyon, France, and has recently led a group of jazz educators to South Africa for a two-week teaching and performing tour. For the last eight years, he has performed at every International Trumpet Guild Conference and chaired their jazz improvisation contest three times. Since 1987, Dr. Davison has been on the trumpet faculty at the Interlochen Arts Camp in Interlochen, Michigan. He is a clinician for the Selmer/Bach Company and in

great demand throughout the country as a classical and jazz teacher and performer. He and his wife, Joyce, have three children, ages 14, 9, and 2.



Anne Lewis is a versatile musician who is equally comfortable in the classroom and on the stage. She is an honors graduate of Baylor University with degrees in Piano Pedagogy and Music History and Literature. She has also studied accompanying with Gwendolyn Koldofsky at the Music Academy of the West in Santa Barbara, California. In addition to her duties as Assistant Professor of Music at Averett College, Ms. Lewis devotes much of her time and skill to chamber performance and coaching. She is a frequent collaborator in master classes and has performed for world-class performers such as baritone Sherrill Milnes, violinist Isidore Cohen; and cellist Yo-Yo Ma. Each summer, Ms. Lewis collaborates with students and artists at the Interlochen Arts Camp in Interlochen, Michigan, an international center for arts education. Locally, Ms. Lewis is in demand as pianist for the Danville Area Choral Arts Society and as collaborative artist for graduate-degree recitals at the University of North Carolina-Greensboro and freelance recitals for area singers and instrumentalists. She is also part of a two-piano duo that is currently

researching a new program of women composers.

Musical theatre is another outlet for Ms. Lewis. She has the role of Music Director/Conductor for both Averett College and Interlochen productions. Recent shows under her direction include *Fame*, *Anything Goes*, and *The Robber Bridegroom*. She particularly enjoys coaching and sharing musical theatre history with young performers.

Non-musical interests include her two precocious nephews, Mickey Mouse and Disney memorabilia, racquetball, and a new passion for golf.



Michael J. Lisicky has been the Instructor of Oboe at the University of Richmond since 1991. He has been an oboist and English hornist with the Richmond Symphony since 1990 and has appeared as a soloist with the orchestra on three occasions. He is a graduate of the New England Conservatory of Music. His teachers include Alfred Genovese, Peter Bowman, John deLancie and Wayne Rapier. Prior to coming to Richmond, Mr. Lisicky was a member of the Savannah Symphony. In addition, he has performed Principal Oboe with the Taipei Philharmonic, the New World Symphony and the Los Angeles Philharmonic Institute.

Upcoming Musical Events

*Events in Perkinson Recital Hall:
free and open to the public.*

*Events in Camp Concert Hall, Booker Hall of Music
or Carpenter Center:
call 289-8980 for ticket information.*

Modlin Inaugural Series Concert

The Shanghai Quartet with Ruth Laredo, piano

Monday, February 24, 1997, 8 PM, Carpenter Center

Sponsored by the E. Rhodes and Leona B. Carpenter Foundation

The Shanghai Quartet appears with Ruth Laredo, in a program featuring Brahms' Piano Quintet in F minor, op. 34.

Junior Recital

Sean Linfors, trumpet

Mary Beth Indelicato, flute

Friday, February 28, 1997, 8 PM, Perkinson Recital Hall

Senior Recital

Julie Newman, flute

Sunday, March 2, 1997, 3 PM, Perkinson Recital Hall

Jepson Leadership Forum

Beverly Sills, speaker

Tuesday, March 4, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music

Co-sponsored by WILL and the Modlin Center for the Arts

One of the great coloratura sopranos of the 20th century, Ms. Sills is the first woman elected Chairperson of the Board of Lincoln Center for the Performing Arts. The topic will be artists' impact on influencing and shaping our society and culture.

Concert by Guest Ensembles

Affetti Musicali and Chorus Ad Hoc

Saturday, March 8, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music

Members of period instrument chamber ensemble Affetti Musicali will join James Erb and the Chorus Ad Hoc in a program highlighting two great Baroque masters. The program will feature madrigals of Monteverdi and the oratorio *Jepthe* by Carissimi.

New-Music Ensemble
CURRENTS with James Smith, *baritone*
Fred Cohen, *conductor*

Friday, March 21, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music

This concert by CURRENTS includes the world premiere of Boston composer Larry Bell's **Chamber Concerto for CURRENTS with James Smith, baritone.**

Senior Recital
Linda Teisher, *oboe*

Saturday, March 22, 1997, 8 PM, Perkinson Recital Hall

Senior Recital
Sarah Weinzierl, *piano*

Wednesday, March 26, 1997, 8 PM, Perkinson Recital Hall

Exhibition Opening:
Pygmalion and Galatea: Poem/Sculpture/Installation by Mark Rhodes
CURRENTS Concert

Wednesday, March 26, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music

The concert directed by Fred Cohen features the world premiere of **Pygmalion and Galatea** by nine composers.

Senior Recital
Jennifer Foster, *soprano*

Thursday, March 27, 1997, 8 PM, Perkinson Recital Hall

Senior Recital
Allan Care, *baritone*

Friday, March 28, 1997, 8 PM, Perkinson Recital Hall

Faculty Recital
Cory Blake, *guitar*, and Friends

Friday, April 4, 1997, 8 PM, Perkinson Recital Hall

Faculty Recital
Richard Becker, *piano*

Sunday, April 6, 1997, 3 PM, Camp Concert Hall, Booker Hall of Music

A program featuring works by Beethoven, Brahms, Chopin and Liszt.